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# CLASSICAL WEEKLY

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## C A M W S

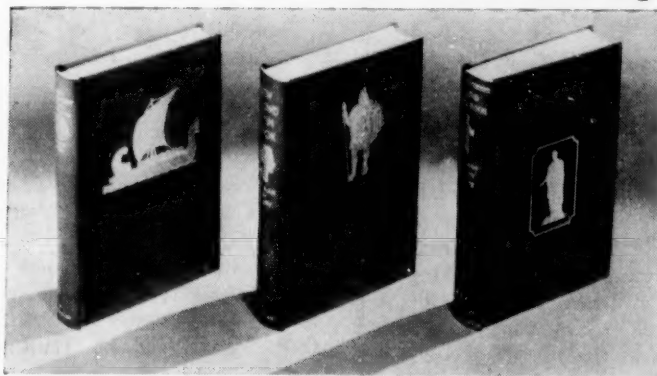
### REVIEWS

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### RECENT PUBLICATIONS

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# CLASSICAL WEEKLY

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## COMING ATTRACTIONS

### APRIL 19 Warrensburg, Missouri

PHILOLOGY SECTION, MISSOURI ACADEMY OF SCIENCE

Chairman: Professor William C. Korfmacher, St. Louis University

Secretary: Professor Leif C. Dahl, Westminster College

### APRIL 26-27 Hotel New Yorker, New York

CLASSICAL ASSOCIATION OF THE ATLANTIC STATES

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### SPEAKERS

Dr. Thelma B. DeGraff, Hunter College "Cicero and Lucretius"

Professor Donald B. Durham, Hamilton College "In Praise of Greek Romances"

Miss Edith Godsey, East Side High School, Newark "Where Modern Poetry and the Classics Meet"

Professor Kevin Guinagh, Eastern Illinois Teachers College "Immediacy in Education"

Professor George Dwight Kellogg, Union College "The Ancient Art of Poetic Improvisation"

Professor Casper J. Kraemer, Jr., New York University "Nessana, a Problem of Historical Reconstruction"

Rev. Joseph M. Marique, Fordham University "Gracculus Esuriens and the Roman Intelligentsia"

Professor Brooks Otis, Hobart College "Horace's Attitude toward Elegy"

Rev. J. C. Plumpe, Pontifical College Josephinum "A Forgery by Erasmus"

Professor Norman T. Pratt, Princeton University "The Realism of the Amoebean Contest"

Professor James Stinchcomb, University of Pittsburgh "Caesar Was a Writer"

Professor Rollin H. Tanner, New York University "The Meaning behind the Word"

Mrs. Irene Ringwood Arnold, Bennett Junior College "Uses of Epigraphy"

PROFESSOR LARUE VAN HOOK, Columbia University will address the Friday evening session

### APRIL 27 Boston

MEDIAEVAL ACADEMY OF AMERICA

For information address the clerk of the society, Ralph Adams Cram, 1430 Massachusetts Avenue, Cambridge, Massachusetts

C A M W S

Election of Professor Gertrude Smith of the University of Chicago to succeed her neighbor and classmate, Professor A. P. Dorjahn of Northwestern University, as President brought to a close the three-day meeting of the Classical Association of the Middle West and South in Louisville, March 23. Indianapolis was selected for the 1941 meeting.

A number of papers and addresses heard at the Louisville meeting won conspicuous interest. The chief literary treat and most novel contribution was that of Professor James J. Mertz, S. J., Loyola University, Chicago, who generously illustrated with his own renditions in verse a discussion of the Latin lyrics and epigrams of Mathaeus Casimir Sarbiewski, a seventeenth-century Jesuit scholar known as "the Polish Horace." Ancient Latin received relatively little attention, although Professor William Charles Korfmacher of St. Louis University presented a careful analysis of characterization in Ennius, Pacuvius and Accius and two speakers touched briefly on Cicero.

Professor W. A. Oldfather of the University of Illinois described an etymological survey of 49453 English words that should conclusively establish the place of word-history in Latin and Greek courses and, simul-

taneously, the place of Latin and Greek in educating English-speaking youth.

Several among the best discourses treated Greek studies. Professor David M. Robinson of Johns Hopkins spoke on "The Fine Arts at Olynthus," Dr. H. J. Wolff of Vanderbilt on Athenian dowries, and Professor H. W. Prescott of the University of Chicago on "Wit and Satire in Greek Epigram." Professor J. A. O. Larsen of the University of Chicago demonstrated that after Plataea an anti-Persian alliance should have become not merely a temporary League but a general and probably lasting Hellenic organization if it had not been prevented by vigorous political influences.

Three angles of Roman politics were especially well discussed. Dr. H. R. Jolliffe of Ohio University gave a bright review of the part played by publicity methods in the rivalry between Antony and Octavian. Dr. Mary V. Braginton of Rockford College surveyed the life in exile of Romans banished by emperors from Augustus to Trajan, especially those deported to islands. The trial of Fonteius was made a lesson in Gallo-Roman relations by Dr. N. J. DeWitt of Western Reserve University, whose paper contained an inviting suggestion that the Roman attitude toward Gaul was often influenced by respect for the Greek background of Massilia, called "a cell of sixth-century Ionia transplanted in Southern Gaul."

REVIEWS

**Neo-Babylonian Documents in the University of Michigan Collection.** By ELLEN WHITNEY MOORE. xvi, 71 pages, 75 plates. University of Michigan Press, Ann Arbor 1939 \$2.

That a lady of great executive ability, since for the past three years she has been dean of women at Hanover College, Indiana, should also be a scholar well versed in the intricacies of cuneiform writing, is rather unusual and a refreshing surprise. Anyhow the present volume proves that its author is perfectly familiar with the most exact, precise and matter-of-fact formulae of all kinds of business documents, such as were drafted on clay tablets in southern Mesopotamia about the time of the famous kings of Babylon, Nabopolassar and Nebuchadrezzar, and of their Persian successors, Cyrus, Cambyses, Darius, Xerxes and Artaxerxes, and finally of the Greek Seleucus. This volume was preceded by an earlier one on very similar matter: *Neo-Babylonian Business and Administrative Documents* (1935). Dr. Moore was then Research Assistant in the Department of Oriental Languages, under Dr. L. Waterman. Out of the collection of tablets accumulated in the Department "for illustrative purposes" Dr. Moore selected such as seemed to warrant publication. A grant from

the Horace H. Rackham School of Graduate Studies made it possible. For reason of economy the use of movable type has been limited, and restricted to the introduction in the new volume. But both works will prove a help to students, and a source of interest to a larger public.

Business has always been transacted on very traditional lines in southern Mesopotamia. The rich plain between the two rivers south of Babylon, a paradise of proverbial fertility, has always been a land of farmers and cattle raisers. The marketable goods were brought to the cities, where along the bazaars were established the shops of craftsmen and merchants and the scribes' offices not far from the palace and the temple. Nearly all the tablets published by Dr. Moore deal with food, drink, honey, grain, barley, seeds, fruits, dates, pomegranates, copper, silver, iron, wood, reeds, skins, wool, garments, large and small cattle, horses, furniture and real estate, fields and houses. And nearly all the documents come from Borsippa and Babylon, or from Uruk (Erek). The forms of the transactions did not vary much across the centuries, apart from the dating in the name of the new king of Babylon. Contracts and obligations were drafted as always before, as well as receipts, pavments, rents, leases, claims, loans, pledges, taxes, transfers of property title, etc. Some new stand-

ards of measures were in use in the Neo-Babylonian period, in contrast with the older standards, a departure from tradition probably due to foreign influence.

The language of the documents is the current Semitic Babylonian. But the scribes still employ, mixed with their Semitic words and sentences, all kinds of ideograms, or rather words inherited from grim old Sumerian antiquity: like *šebar* for *uttutu*, *zabar* for *siparru*—which means bronze rather than copper—etc. Of course, they probably translated at once the old Sumerian signs into their Semitic equivalents.

By contrast with the mechanical and dry wording of business transactions, a more human touch is to be found in a few letters. The insistence of one party to be paid in good silver staters of King Seleucus is interesting. Even today the Near East knows the difference between good and bad money. A remarkable temple account (89) lists the money laid out for food, salary or service of many hangers-on. The Nebuchadrezzar votive inscription (92) is only a fragment.

The absence of footnotes below transliterations and translations, which are exact, clear, and neat, is to be commended. All notes are soberly summed up on pages 52-54, to which may be added the corrigenda at the end of the volume. Along with a complete index of proper names, they supply all that is needed for intelligent study of the texts.

LEON LEGRAIN

UNIVERSITY MUSEUM, PHILADELPHIA

**Incongruity in Aristophanes.** By CHARLTON C. JERNIGAN. 48 pages. Banta, Menasha 1939

Aristophanes employs a variety of devices to achieve comic effect. Scholars both ancient and modern have devoted much time and effort to the detection, elucidation, and classification of his jests. In the dissertation under review the author is not presenting a new type of comic humor or one that has hitherto escaped detection, nor is he seeking one underlying cause of laughter. His purpose is rather "to study one universally recognized source of laughter, incongruity, and to collect and set forth the examples of incongruity that occur in the eleven plays of Aristophanes."

In lieu of a formal definition of the term he prefers to suggest its essential nature by means of examples. At the outset he recognizes that humor is a complex phenomenon and that jests often involve a variety of elements and appeal to a variety of emotions. Accordingly incongruity not infrequently occurs in combination with other comic factors. He has chosen for consideration, not all jests in which incongruity is to be found, but only those "in which the incongruity is so manifest as to be immediately recognizable." Such a principle of selection seems reasonable and practicable;

but when he proceeds to a further limitation of his study to "cases in which the incongruity is manifestly the preponderant element" he is inviting doubt and disagreement, for his criteria are too largely subjective.

In the determination of what is the predominant element in a given jest he endeavors to be guided by "the point of view . . . of the average Athenian sitting in the theatre," for "in the final analysis the laughter in a given situation is determined by the sensibilities of the individual hearer." Separated as we are in time and space and thought from the spectators who witnessed those plays, how can we speak with confidence of "the sensibilities of the individual hearer," even when we make the fullest use of "ancient and modern interpretations"? Can we be sure in each instance what the poet intended his audience to feel? For example, are we agreed as to the motive underlying his flings at Eupolis and Cratinus and other fellow artists? And if we were, could we be sure that his audience was in the secret? Herein your reviewer finds a fundamental weakness in the dissertation.

Having in his introductory chapter explained his purpose and his method, and hoping to have suggested by example what he understands by incongruity, Dr. Jernigan presents the results of his investigation in four chapters: Degradation and Magnification of People; *ΠΑΡ' ΥΠΟΝΟΙΑΝ*; Parody and Related Matters; Language: Comic Coinages. Many of the interpretations presented under these four heads will doubtless find ready acceptance, and it does not seem profitable to list and discuss all the instances in which the evidence seems either inconclusive or such as to lead to a different judgment. The author has manifestly set himself a difficult task, particularly difficult in the frequent cases in which 'derision' appears to contend with 'incongruity' for the ascendancy. Reference may be made, however, to certain general features of his work and to some matters of detail.

Dr. Jernigan's enthusiasm for his subject appears at times to have led him into unwarranted assumptions, misinterpretations, or extravagant expressions that detract from the effectiveness of his statements. For example, was Dionysus of the *Frogs* "spindling and emaciated" and was the laughter of Heracles at the sight of him "Gargantuan" (3)? One questions the propriety of such expressions as "instantly all reason flees before the storm of laughter" and "This supercilious arrogance rises to unbelievable heights" (5). A tree which the poet terms *μέγα* becomes "of gigantic girth" (10); *ἴν' ὃ σοι ξυμπότης* is translated "that I may get drunk with you" (12). Other instances of extravagance are: "draws forth howling laughter from the giant demigod" (15), "raise the creature . . . to the scented rooms of the hetaera" (16), "insignificant gnat with huge testicles like an old ram's" (17), "gross figure of Mnesilochus" (29), "The mind of the spec-



tator tries vainly to comprehend the clashing concepts," and "senile Blepyrus" (37).

Regarding some matters the reader might be inclined to take issue as to fact. On page 19 we are told that the pupil of Socrates "had gone hungry the night before" (see a similar statement on page 38); all that the poet tells us is *δείπνον οὐκ ἦν* and the lines that follow profess to describe the method employed to remedy the lack. On page 29 the prepositional use of *ὥς* is ascribed to the *sermo familiaris* and the word is said to 'clash in humorous fashion with poetic words and usages'; but that use of *ὥς* is found at least once in Homer, is frequent in Thucydides, and is not unknown in tragedy. May we not doubt its efficacy as an element of humor? On page 30 *ἐξέλασσιν* is called "tragic." L. and S. note that it is "rare in prose." Out of fifteen citations are one each from Herodotus, Plato, and Aristotle, six from Aristophanes, six from other poets. One might ask with propriety what other word was available for the idea. Only *ἐκσπῶω* occurs to the reviewer, and that seems even rarer. The verb *ἐλκω* and its compounds, except *ἐξέλκω*, seem common in prose. May not the dearth of prose occurrences of *ἐξέλκω* be due rather to the accident that the thought rarely called for it? On page 33 *ὄχλος* seems to be treated as a word of comic connotation, or at least as contrasting with the "solemn and dignified expressions" of its context. Actually it occurs in perfectly respectable company in the writings of any Greek who needs to express the thought. That in our passage it refers to the wife of Dicaeopolis is far from certain; five lines later she is told to watch the procession from her roof. The 'crowd' may be as imaginary as its setting, but at all events a crowd might be expected to attend the normal phallic procession. What makes *τερπινότατον* 'poetic' (35)? Does not the incongruity reside rather in the extravagance of the emotion as compared with the occasion for its expression? On page 40 we are told that *ἐξυρήμεναι* is "ill-suited to the company of the vulgar *προκτόν*," and in the accompanying note it is stated that "*ἐνρέω* for *κείρω* is tragic." A similar view was expressed long ago by Hope, *The Language of Parody* (page 41). However, the two words seem not to be real synonyms—one means 'shave' and the other means 'cut' or 'clip'. Is it not reasonable to suppose that the reluctance of Attic writers to employ *ἐνρέω* may derive from the fact that the practice for which it stands was not at that time popular in Athens? Certainly *κείρω* is common enough in elevated style, and when Aristophanes uses *ἐνρέω* he means 'shave'. The incongruity in our passage quite possibly consists, not in the conflict between *προκτόν* and *ἐξυρήμεναι*, but rather in the substitution of the pair for some such lofty phrase as *πράγος ἐξυρήμεναι*, to cite the suggestion of Rogers. Similarly on page 41 *ἐξανδρούμενος* is called 'tragic and Ionic.' Apart from this solitary occurrence in Aris-

tophanes, the word is cited once for Herodotus and twice for Euripides. The simple verb appears not to have been much more popular or of wider acceptance. But, given the idea, how else should a Greek have expressed it? 'Gutology' (42) seems in questionable taste and does not represent with accuracy the word for which it is employed. Perhaps 'intestination' might have served more acceptably. But that too is a subjective matter.

Despite these criticisms of detail that seem to be the reviewer's duty to record, Dr. Jernigan has produced an interesting study of an important aspect of Aristophanic humor, and he merits our thanks for having gathered such a wealth of material. The index locorum that follows his analysis bears witness both to his industry and to the prevalence of incongruity in Aristophanes. It would appear that for some reason or other, with the notable exception of the *Frogs*, the phenomenon becomes much less conspicuous in the later plays. One is led to wonder, however, whether closer scrutiny of the *Plutus* might not reveal more than the two lone instances listed for us.

H. LAMAR CROSBY

UNIVERSITY OF PENNSYLVANIA

**The Story of the Apocrypha.** By EDGAR J. GOOD-SPEED. ix, 150 pages. University of Chicago Press, Chicago 1939 \$2.

With *The Story of the Apocrypha* Professor Goodspeed presents a companion volume to two earlier studies, *The Story of the Old Testament* and *The Story of the New Testament*. Like its precursors the present study is designed for the use of the general reader rather than the specialist. It supplies answers to three questions: What are the Apocrypha? How did they get into the Bible? Once in, how did they get out?

In answering the first of these questions the author devotes a separate chapter to each of the fifteen (the Letter of Jeremiah being treated separately, although, as Professor Goodspeed observes, it is usually printed as the concluding chapter of Baruch) writings which are known collectively as the "Apocrypha," a term first applied to them by Jerome. The discussion of each book includes questions of authorship, date, and historical setting, together with an analysis of its content and an appraisal of its literary and religious value.

The remaining questions are treated with equal thoroughness. Although the Apocrypha formed no part of the Hebrew scriptures they found their way into the Septuagint, where they were scattered among the Old Testament writings. From the Septuagint they were taken over into the Latin Vulgate and continued to have a place in later versions. Luther, however, by separating the Apocrypha from the Old Testament and forming them into an independent group, paved the way for the eventual dropping of these books from the

Bible. The early English versions adopted the same procedure. Under strong Puritan influence the Apocrypha were finally omitted altogether, being dropped from copies of the Geneva Bible as early as 1599. Thirty years later they were omitted for the first time from the King James Bible.

Professor Goodspeed's enthusiasm for the revival of interest in these much neglected books is contagious. Their religious level may be low, yet their literary value and historical importance have been seriously underrated. The author is hardly guilty of overstatement when he remarks that "as an aid to understanding the New Testament the Apocrypha are simply indispensable."

There are in a sense two "Bibles," one a collection of writings which are normative for faith and conduct, the other "a source book for the cultural study of art and literature and religion." The Apocrypha have a rightful place in the latter; there is no occasion to lament their omission from the former. The author does not make this distinction sufficiently clear.

EDMUND H. KASE, JR.

GROVE CITY COLLEGE

**Athen und Jerusalem.** By LEO SCHESTOW, translated by Hans Ruoff. 505 pages. Schmidt-Dengler, Graz 1938 10 M.

The author has produced a new history of religious philosophy which has as its starting point the resolving of the differences between the secular philosophies and religion in their search for 'true knowledge.' In Philosophy 'Wahrheit' depends upon man's reasoning powers, as shown in Kant's Critique of Pure Reason, but in Religion there is a revealed truth which does not have its conception in the human mind but 'von ein höheres Wesen.' In the pursuit of his goal, the author has lost the sense of historical continuity by bringing together in juxtaposition all contrasting philosophical systems as great philosophers (Socrates, Plato, Aristotle, Anaxagoras, Seneca, Kant, Hegel, Hume, Descartes, Spinoza, Leibnitz, Kierkegaard et al.), but he gains unity of argument, which he uses for the 'broadening' of the view of Truth, by placing thesis, antithesis and synthesis in close proximity.

The book is divided into four major chapters: *Παρμενίδης Δεσμώτης* (Der gefesselte Parmenides), Im Phalarischen Stier, Über die Philosophie des Mittelalters; and Von der zweiten Dimension des Denkens. In the first chapter the author seeks to show that the great philosophers in their search for Knowledge lost Freedom, 'das kostbarste Geschenk des Schöpfers.' Im Phalarischen Stier, the second chapter, covers the indissoluble unity between Knowledge, as the philosophers understood it, and the fear of Living which produces speculation. The tragedy of philosophical speculation is brought out in this chapter: from the moment that

pure 'facts' receive sovereign rights the will of man is identified with the will of the Creator. In this lies the downfall of man's own reason. In the third chapter, Die unwiderstehliche Begehrlichkeit (Concupiscentia irresistibilis), this irresistible desire results from the fruitless endeavors of the Middle Ages in their attempt to join Biblical, revealed Truth with Hellenistic philosophical Truth. The fourth chapter, Von der zweiten Dimension des Denkens, starts from the thesis that reasoned truth attempts to force us in our lives, but it does not always force us convincingly, and that in the same measure the idea 'Lachen, Jammern, und Verwünschen' and their subsequent 'Tränen' not only does not find a logical conclusion in understanding, but in those events in which there is demanded an element of suspense the last and desperate struggle with Truth and Understanding takes place and it is either built up or destroyed entirely. Philosophy is not merely a curious searching for answers to riddles, but a great struggle with reality. This represents the essence of the four chapters. All four are saturated and vitalized with the same goal—that the strength of the soul-less and those against all indifferent truth, through which the fruit of the 'tree of knowledge' has been changed, must be put aside.

Philosophy which thought that it had put an end to Religion as such found that it could not answer all the problems of life. But on the other hand, this failure of Philosophy to satisfy completely the craving of the human mind for true and fuller knowledge did not destroy philosophy, for philosophy added to revealed knowledge does lead to a 'true knowledge' and a 'truer philosophy.' "Innerhalb der 'Grenzen der Vernunft' kann man daher eine Wissenschaft, eine hohe Moral, ja sogar eine Religion schaffen,—um aber Gott zu finden, muss man sich den Bezauberungen der Vernunft mit ihren physischen und moralischen Zwängen entwinden und zu einer anderen Quelle gehen." This is the theme of the book which in the end seems a mixture of Kant's Critique of Pure Reason and Barthian evangelical theology. The last chapter is the most interesting, however, for in it the author merely takes major topics, sixty-six of them, and in a paragraph gives his idea of the point at issue. Speculation, Evil, Questioning, the source of Metaphysical Truth, the Light of Knowledge, Truth, and other topics are discussed in short paragraphs.

The book shows a commanding knowledge of philosophies and philosophers from the earliest times until the present day in addition to a wide background of general literature. It is a learned book, bordering, however, on the obscure. Many of the ideas are phrased in such a way as to make a clear understanding of the author's meaning particularly difficult.

This work, written from a philosophical-religious point of view is interesting in that Schestow seems to believe, with many Church historians, that the concrete-

mindfulness of the philosophically minded Greeks could not fully understand the religion of the Orient which embodied knowledge from revelation as well as knowledge from speculation. Indeed Schestow carries this idea much further, showing that those today who would believe only in reasoning within man's power have lost all sense of religion. Schestow's book, *Athen und Jerusalem*, is an attempt to synthesize Philosophy (true knowledge) and Religion (revealed knowledge) and as such an attempt the book is deserving of serious attention in these days of perplexity and intellectual chaos.

F. W. BUCKLER

OBERLIN COLLEGE

**Menandru, studii, traducere si comentariu critic.** By NICOLAE I. STEFANESCU. 250 pages. Imprimeria Nationala, București 1939 (Academia Romana, Studii și cercetări 38) 180 lei

This publication of Menander in Rumanian includes essays on the historic setting, life and works, later influence, and sources of the text, of Menander, as well as a full discussion of the arrangement of the fragments of the Cairo codex, and a statement of the dramatic setting of each of the sixteen plays for which fragments are published. These are the same as appear in the third edition of Körte, but the author gives the title 'Didot Papyrus' to only one of the fragments that Körte includes under that title, namely the speech of a wife to her father. The 'Prologue of a Youth' also comes from the Didot papyrus, so that the arrangement here is inferior to Körte's.

Translations are given of all these works, so that of Körte's text only the epitomes are left untranslated. The rendering is particularly full because the author has rather freely admitted supplements to the text, including his own. A critical commentary in Latin (217-247) deals with the text. If this had been omitted, a review might be almost wholly favorable. Unfortunately this part contains bad Latin and worse Greek embroidered with misprints and flights of imagination. One can discover that "versibus, quibus cena (*sic*) servata incipit, secunda primi actus esse videatur" means that the first verses preserved belong to the second scene of the first act, but it is a strain. Nor can a lover of Menander be altogether happy when he finds attributed to him in the Greek supplements iambic lines with six successive longs or with false quantities, not to mention errors concerning the construction and meaning of common words. The suggestion that the baby in the *Samia* is *Chrysis'* grandson does not help. A young lady does not become a grandmother even in Greek comedy.

It is difficult to see why the author thought fit to include so much erudition in the introduction to a translation. Slips are rare: the author forgets for a

moment that we have fragments of five, not four, plays from the Cairo codex, and Diogenes Laertius is not usually cited as a historical source of the first rank. The translation, as far as I can judge, is mostly excellent, though there are some lapses, as well as interpretations of tone and action that seem to me mistaken. I have seen no other translation of the extracts from the Didot papyrus. In line 3 of the *rhesis λέγειν* is 'speak for me' rather than 'give me advice'. Nor is it the lady who is neglected in the next line, but the duty to speak for the right. In line 7 it is important to note that the speaker's husband has wronged someone else, not her. If the words belong to Pamphila of the Epitrepontes, she is refusing to punish Charisius for what he supposedly did to Habrotonon, at the same time denying that his act is an offense against her personally. This really fits Pamphila very well.

It is a little odd that no German, French, or English scholar has yet produced a full translation of Menander to compare with those of Italy, and now this of Rumania. The Loeb Menander, by an American, is more complete in that it contains most of the fragments, but it was not brought up to date in the second edition (1930). It is not surprising that my own version of three plays, revised in 1938 for *The Complete Greek Drama* (Random House, New York), is unknown to the Rumanian translator.

L. A. POST

HAVERFORD COLLEGE

**Basic Greek Vocabulary.** By J. R. CHEADLE. xi, 49 pages. Macmillan, London 1939 (\$0.75)

"This book aims at providing within a limit of approximately 1000 words a vocabulary covering all the words which a candidate for School Certificate would be expected to know . . . For those who wish to use the book for a two year's course, half of the words . . . have been marked as being the most common." This useful vocabulary is "basic" in the sense that it contains all the words most frequently found in the works most used by schools as preparation for British examinations which correspond roughly to our College Board examinations, but the reading done for them amounts to more, and has more variety, than that done in this country. In a letter to me Mr. Cheadle says: "In prose the authors are mainly Xenophon, Thucydides and Arrian, though there have been [in the examinations] occasional passages from Plutarch, the Orators and Herodotus (Atticized). The verse passage is almost invariably taken from Euripides."

Teachers of secondary-school Greek in this country have for the most part been content with guesswork as the basis for frequency of words. While our second-year courses were based almost exclusively on Xenophon, this was not objectionable. Now that "readers"



Bible. The early English versions adopted the same procedure. Under strong Puritan influence the Apocrypha were finally omitted altogether, being dropped from copies of the Geneva Bible as early as 1599. Thirty years later they were omitted for the first time from the King James Bible.

Professor Goodspeed's enthusiasm for the revival of interest in these much neglected books is contagious. Their religious level may be low, yet their literary value and historical importance have been seriously underrated. The author is hardly guilty of overstatement when he remarks that "as an aid to understanding the New Testament the Apocrypha are simply indispensable."

There are in a sense two "Bibles," one a collection of writings which are normative for faith and conduct, the other "a source book for the cultural study of art and literature and religion." The Apocrypha have a rightful place in the latter; there is no occasion to lament their omission from the former. The author does not make this distinction sufficiently clear.

EDMUND H. KASE, JR.

GROVE CITY COLLEGE

**Athen und Jerusalem.** By LEO SCHESTOW, translated by Hans Ruoff. 505 pages. Schmidt-Dengler, Graz 1938 10 M.

The author has produced a new history of religious philosophy which has as its starting point the resolving of the differences between the secular philosophies and religion in their search for 'true knowledge.' In Philosophy 'Wahrheit' depends upon man's reasoning powers, as shown in Kant's Critique of Pure Reason, but in Religion there is a revealed truth which does not have its conception in the human mind but 'von ein höheres Wesen.' In the pursuit of his goal, the author has lost the sense of historical continuity by bringing together in juxtaposition all contrasting philosophical systems as great philosophers (Socrates, Plato, Aristotle, Anaxagoras, Seneca, Kant, Hegel, Hume, Descartes, Spinoza, Leibnitz, Kierkegaard et al.), but he gains unity of argument, which he uses for the 'broadening' of the view of Truth, by placing thesis, antithesis and synthesis in close proximity.

The book is divided into four major chapters: Παρμενίδης Δεσμώτης (Der gefesselte Parmenides), Im Phalarischen Stier, Über die Philosophie des Mittelalters; and Von der zweiten Dimension des Denkens. In the first chapter the author seeks to show that the great philosophers in their search for Knowledge lost Freedom, 'das kostbarste Geschenk des Schöpfers.' Im Phalarischen Stier, the second chapter, covers the indissoluble unity between Knowledge, as the philosophers understood it, and the fear of Living which produces speculation. The tragedy of philosophical speculation is brought out in this chapter: from the moment that

pure 'facts' receive sovereign rights the will of man is identified with the will of the Creator. In this lies the downfall of man's own reason. In the third chapter, Die unwiderstehliche Begehrlichkeit (Concupiscentia irresistibilis), this irresistible desire results from the fruitless endeavors of the Middle Ages in their attempt to join Biblical, revealed Truth with Hellenistic philosophical Truth. The fourth chapter, Von der zweiten Dimension des Denkens, starts from the thesis that reasoned truth attempts to force us in our lives, but it does not always force us convincingly, and that in the same measure the idea 'Lachen, Jammern, und Verwünschen' and their subsequent 'Tränen' not only does not find a logical conclusion in understanding, but in those events in which there is demanded an element of suspense the last and desperate struggle with Truth and Understanding takes place and it is either built up or destroyed entirely. Philosophy is not merely a curious searching for answers to riddles, but a great struggle with reality. This represents the essence of the four chapters. All four are saturated and vitalized with the same goal—that the strength of the soul-less and those against all indifferent truth, through which the fruit of the 'tree of knowledge' has been changed, must be put aside.

Philosophy which thought that it had put an end to Religion as such found that it could not answer all the problems of life. But on the other hand, this failure of Philosophy to satisfy completely the craving of the human mind for true and fuller knowledge did not destroy philosophy, for philosophy added to revealed knowledge does lead to a 'true knowledge' and a 'truer philosophy.' "Innerhalb der 'Grenzen der Vernunft' kann man daher eine Wissenschaft, eine hohe Moral, ja sogar eine Religion schaffen,—um aber Gott zu finden, muss man sich den Bezauberungen der Vernunft mit ihren physischen und moralischen Zwängen entwinden und zu einer anderen Quelle gehen." This is the theme of the book which in the end seems a mixture of Kant's Critique of Pure Reason and Barthian evangelical theology. The last chapter is the most interesting, however, for in it the author merely takes major topics, sixty-six of them, and in a paragraph gives his idea of the point at issue. Speculation, Evil, Questioning, the source of Metaphysical Truth, the Light of Knowledge, Truth, and other topics are discussed in short paragraphs.

The book shows a commanding knowledge of philosophies and philosophers from the earliest times until the present day in addition to a wide background of general literature. It is a learned book, bordering, however, on the obscure. Many of the ideas are phrased in such a way as to make a clear understanding of the author's meaning particularly difficult.

This work, written from a philosophical-religious point of view is interesting in that Schestow seems to believe, with many Church historians, that the concrete-



mindfulness of the philosophically minded Greeks could not fully understand the religion of the Orient which embodied knowledge from revelation as well as knowledge from speculation. Indeed Schestow carries this idea much further, showing that those today who would believe only in reasoning within man's power have lost all sense of religion. Schestow's book, *Athen und Jerusalem*, is an attempt to synthesize Philosophy (true knowledge) and Religion (revealed knowledge) and as such an attempt the book is deserving of serious attention in these days of perplexity and intellectual chaos.

F. W. BUCKLER

OBERLIN COLLEGE

**Menandru, studii, traducere si comentariu critic.** By NICOLAE I. STEFANESCU. 250 pages. Imprimeria Nationala, Bucuresti 1939 (Academia Romana, Studii si cercetari 38) 180 lei

This publication of Menander in Rumanian includes essays on the historic setting, life and works, later influence, and sources of the text, of Menander, as well as a full discussion of the arrangement of the fragments of the Cairo codex, and a statement of the dramatic setting of each of the sixteen plays for which fragments are published. These are the same as appear in the third edition of Körte, but the author gives the title 'Didot Papyrus' to only one of the fragments that Körte includes under that title, namely the speech of a wife to her father. The 'Prologue of a Youth' also comes from the Didot papyrus, so that the arrangement here is inferior to Körte's.

Translations are given of all these works, so that of Körte's text only the epitomes are left untranslated. The rendering is particularly full because the author has rather freely admitted supplements to the text, including his own. A critical commentary in Latin (217-247) deals with the text. If this had been omitted, a review might be almost wholly favorable. Unfortunately this part contains bad Latin and worse Greek embroidered with misprints and flights of imagination. One can discover that "versibus, quibus cena (*sic*) servata incipit, secunda primi actus esse videatur" means that the first verses preserved belong to the second scene of the first act, but it is a strain. Nor can a lover of Menander be altogether happy when he finds attributed to him in the Greek supplements iambic lines with six successive longs or with false quantities, not to mention errors concerning the construction and meaning of common words. The suggestion that the baby in the *Samia* is Chrysis' grandson does not help. A young lady does not become a grandmother even in Greek comedy.

It is difficult to see why the author thought fit to include so much erudition in the introduction to a translation. Slips are rare: the author forgets for a

moment that we have fragments of five, not four, plays from the Cairo codex, and Diogenes Laertius is not usually cited as a historical source of the first rank. The translation, as far as I can judge, is mostly excellent, though there are some lapses, as well as interpretations of tone and action that seem to me mistaken. I have seen no other translation of the extracts from the Didot papyrus. In line 3 of the *rhesis légeu* is 'speak for me' rather than 'give me advice'. Nor is it the lady who is neglected in the next line, but the duty to speak for the right. In line 7 it is important to note that the speaker's husband has wronged someone else, not her. If the words belong to Pamphila of the Epitrepontes, she is refusing to punish Charisius for what he supposedly did to Habrotonon, at the same time denying that his act is an offense against her personally. This really fits Pamphila very well.

It is a little odd that no German, French, or English scholar has yet produced a full translation of Menander to compare with those of Italy, and now this of Rumania. The Loeb Menander, by an American, is more complete in that it contains most of the fragments, but it was not brought up to date in the second edition (1930). It is not surprising that my own version of three plays, revised in 1938 for *The Complete Greek Drama* (Random House, New York), is unknown to the Rumanian translator.

L. A. POST

HAVERFORD COLLEGE

**Basic Greek Vocabulary.** By J. R. CHEADLE. xi, 49 pages. Macmillan, London 1939 (\$0.75)

"This book aims at providing within a limit of approximately 1000 words a vocabulary covering all the words which a candidate for School Certificate would be expected to know . . . For those who wish to use the book for a two year's course, half of the words . . . have been marked as being the most common." This useful vocabulary is "basic" in the sense that it contains all the words most frequently found in the works most used by schools as preparation for British examinations which correspond roughly to our College Board examinations, but the reading done for them amounts to more, and has more variety, than that done in this country. In a letter to me Mr. Cheadle says: "In prose the authors are mainly Xenophon, Thucydides and Arrian, though there have been [in the examinations] occasional passages from Plutarch, the Orators and Herodotus (Atticized). The verse passage is almost invariably taken from Euripides."

Teachers of secondary-school Greek in this country have for the most part been content with guesswork as the basis for frequency of words. While our second-year courses were based almost exclusively on Xenophon, this was not objectionable. Now that "readers"

of different material are becoming available in response to an encouraging demand to know what other Greeks beside Xenophon wrote, some sort of general list is highly desirable. The Latinists have an admirable encheiridion in the College Board word list; it seems to me that Mr. Cheadle's list offers Hellenists what *they* need.

HENRY PHILLIPS, JR.

PHILLIPS EXETER ACADEMY

**La Genèse des Langues.** By P. GAUDICHE. 185 pages. Maisonneuve, Paris 1938 40 fr.

The book contains 173 pages of text, preceded by a table of abbreviations and some explanatory remarks, and followed by a table of contents. The reader is startled to find on the first page the confident statement without limitation or qualification of any kind, "j'ai découvert le secret du langage humain . . . Je suis le premier à pouvoir donner une théorie correcte de l'origine de toutes les langues." The absolute certainty of the author that what he is about to say is beyond cavil or rebuttal is emphasized on his second page when he says "S'il s'était agi seulement d'une hypothèse plus ou moins brillante ou ingénieuse sur l'origine du langage, je n'aurais pas écrit ces lignes."

Some reason for the author's confidence in his infallibility appears in the next paragraph in which he speaks of his long career in the colonies (presumably French) which resulted in his acquiring a number of the native tongues; for the acquisition of a foreign language, which is to be sure a most important accomplishment and one calculated to inspire the learner with a just pride of performance, has unfortunately a strong tendency to fill him with an overweening conviction of his linguistic ability, and a corresponding condescending tolerance, verging on contempt, for the professional linguistic scientist, who ordinarily has not the opportunity for the live contacts on which our practical linguist prides himself. As somewhat striking examples of this tendency may be cited the Bontok (Philippine) grammar of W. Seidenadel (Chicago 1909); and the Carrier (Amerindian) grammar of Father A. G. Morice (Vienna 1932).

After devoting a few pages (11-18) to a discussion of the development of the theory of the origin of language since the middle of the nineteenth century, in which he expresses his dissatisfaction with phonetics and the generally received family groupings of languages, as well as with the idea that grammar has any significance as a sign of linguistic relationship, he proceeds (18ff.) to state what he considers the facts and what they show.

The reviewer is entirely in sympathy with any attempt to establish a workable hypothesis with respect to the origin and development of language, provided that the hypothesis agrees with what we know of both

linguistic and general human development (cf. my abstract 'The origin of language and the emergence of the parts of speech' PAPH 68 [1937] xxx), but the present author in his treatment of the subject is completely indifferent to these fundamental requisites. He makes assumptions and then treats them as proved facts on which further assumptions may be based; e.g., he assumes as a fact the unitary origin of language, which of course is only a possibility; he makes sweeping statements which are palpably false, e.g., he says (23f.) that *r* or its derivatives (?) *l* and *n* always occupy the second place in any trilateral root, which is readily disproved by consulting the dictionary of any language, e.g., Latin *noct-is*, *patr-is*, *capr-i*, etc., Greek *βάπτ-ω*, *βασιλ-εύς*, *θάπτ-ω*, etc., Hebrew *natan*, *lakah*, *šaken*, etc. It is true that *r*, *l*, *n*, and *m* do in many cases occupy the position he assigns the first three, but it is not possible to make use of this fact in the way he does.

At the beginning of his second chapter, *La naissance de la pensée*, he is on solid ground in assuming that man as an animal was like most animals capable from the first of uttering cries. On the basis of the cries of the chimpanzee, viz. *bu, bu, bu* (sympathy); *hee-ee-ee* (anger) *bō* (indifference), he assumes that *b* + the vowels were the first sounds uttered by man. This of course is a possibility or even a probability, but not a fact.

In Chapter Three the author discusses the formation of the first words. By combining the three assumptions that *b* + vowels (it is to be noted that he assumes only five vowels; some thirty principal vowels may be distinguished) constitute the first human interjections, that *r* or its derivatives *l* and *n* are the regular second consonant of roots (cf. above), and that the first human cries were made only with the throat (a possibility), he arrives at the further assumption that the five original cries, *ba, be, bi, bo, bu*, by the addition of guttural *r* + vowel yielded the twenty-five dissyllabic sounds *bara, hera, hira, bora, bura; bari, heri, biri, hori, buri; baro*, etc.; *baru*, etc.

He next assumes that man found he could make another sound with his throat besides *b* and *r*, viz., *kb* (apparently velar spirant is meant), therefore by the addition of this sound and the vowels to the twenty-five groups already formed, he produced the first real words, 125 in number, viz., *barakba, birakba*, etc. (he overlooks the fact that other guttural sounds, velars and laryngeals, are possible). As a consonant was always followed by a vowel, the first words were therefore trilateral (presumably this is his explanation of Semitic trilateral roots, the prevailing monosyllabic type of Indo-European languages being secondary, the result of loss or contraction). The small number of primitive words (125) making homonyms inevitable, class words, still preserved in Bantu classifying prefixes, were placed before them.

In his *Phonétique Sommaire* (Chapter III) he discusses chiefly the origin of diphthongs by the elision of an intermediate consonant, and takes occasion to deny any derivation of French from Latin, because the same Latin vowel does not always correspond to the same French vowel (here he ignores the different circumstances of accent, etc.).

In *Phonétique des Consonnes* (Chapter IV) he sets forth his discovery (?!), during a sleepless night produced by his researches, of the 'loi de décadence des consonnes' which seems to be that the original consonants after *b* were *kb* (velar spirant?), *rb* (velar *r*?), *ph* (aspirate *p*), *th* (aspirate *t*); from *kb* are derived *k* and *ch* (apparently *š*, palatal sibilant) from which come respectively *g* and *j* (French *j*?) and *dj* (English *j*?); from *rb* come *r*, *l*, *n*; from *ph*, *p* and *f* which yield respectively *b* and *m*, and *v*; from *th* come *t* and *s* which yield respectively *d* and *z*. The author's argumentation is here quite involved and difficult to follow. Perhaps a sufficient criticism of the whole fantastic apparatus is the fact that it assumes the *s* of Latin *septem* to be secondary to the Greek *h* of *hepta*, and the *f* of Latin *formosus*, secondary to *b* in Spanish *hormoso* (sic).

Chapter V is devoted to Les mutations de l'initiale in which the original (?) *b* passes into practically any consonant. This is followed by a list of words in which primitive (?) *kb* as third-consonant has yielded two results; Les pertes de consonnes initiales (Chapter VI) regards all words beginning with vowels as having lost the original *b*. The character of his chapter (VII) on La nasalisation may be gathered from his derivation of *chambre*; the original form is *karpera* which develops thus: >*kalper*>*kalpr*>*kanbr*>*kambre*>*chambre*, (*b* of course is a secondary consonant developed between the *m* and *r* of *camera*). His idea in Les Pertes de Consonnes (Chapter VIII) seems to be to show by examples that the same losses occur in all languages and that therefore there is only one phonology for all, though the changes may take place at different times. In Chapter IX he tries to imagine how the sounds which he writes *ye*, *ille*, *gne*, *nye* originate. In his Tableau de l'usure des vocables (Chapter X) he shows (?) how the original words, e.g., *haraka*, may be multiplied by loss of initial *b*, loss of vowels, metathesis, loss of final consonant, etc., into 66 different stems, e.g., *haraka*, *harka*, *hraka*, *haka*; *araka*, etc.; *harak*, *hara*, *har*, *ha*; etc., etc. (!!!) As an example of his treatment of prefixes and suffixes (Chapter XI) Arabic *kitâb* 'book' is regarded as derived from *tab* 'to print' by the prefix *ki* (but *tab* is really a root *tab'* with a final consonant *ain*; moreover printing was not known in the Mediterranean world until the fifteenth century A.D.). Chapter XII discusses how man utilized the original 125 words. The author's further remarks on Semitic roots, Comparison of words, Etymology, and

Numerals have no other effect than to confirm the already plainly evident fact of the author's linguistic impotence. A "Résumé" of what he believes he has shown appears on pages 166-169. In his "Conclusions" he suggests an artificial universal language, which is nothing new.

At the end of the text are two appendices, one giving all the possible variations of the original triconsonantal roots, the second a comparison of Assyrian with French and other European languages. In this last he equates *Kaldu* with *Kelt*, *maru* (apparently incorrect for *mârû*) with Celtic *mab*, French *fil*; *sag* (this is Sumerian, not Assyrian) with *chef*, *tête*, and so ad nauseam.

To sum up, the work as a whole is an amazing piece of speciously learned nonsense. The author, to judge from his statement of his linguistic experience, may have a practical command of a number of languages, but the tenuous character of his knowledge of many of those he treats is made evident throughout by many misstatements and misunderstandings which it is not worth while to mention. The author has simply made a series of assumptions none of which are susceptible of proof, and practically all of which run counter to all that is known about language development. The only point in his treatment which contains anything that might be of value is his suggestion that the first human sounds, like the utterances of the chimpanzee were made by the throat alone without any action of mouth or lips.

Glottogonic studies have their legitimate place in linguistic science, just as hypothesis and theory have their place in the study of the development of any ancient human activity. The fact that works like the present, by unskilled practical linguists, which present glottogony at its worst, tend to discredit all glottogonic study, must excuse this somewhat detailed setting forth of the demerits of a book which, were it not for the advisability of distinguishing between justifiable and unscientific hypothesis, might have been briefly dismissed with a single American four-letter word beginning with *b*.

FRANK R. BLAKE

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**Ambiguity in Greek Literature.** Studies in Theory and Practice. By WILLIAM BEDELL STANFORD. xi, 185 pages. Blackwell, Oxford 1939 10s. 6d.

W. Bedell Stanford, Fellow of Trinity College, Dublin, is the author of *Greek Metaphor* (Blackwell, Oxford 1936), a volume to which the present study is in a sense a sequel. As the subtitle might suggest, *Ambiguity in Greek Literature* divides its attention between the academic theory of the rhetoricians and the actual practice of the writers (limited in the second



section of the book to the poets). The author regretfully adopts a *hysteron proteron* arrangement (first the theories, then the practice on which the theories were based) but does not allow himself to be led into the easy error of trying to make rigid and artificial connections between the two divisions of his inquiry. At the beginning of the second section he says firmly "We descend from the *φροντιστήριον* into the living world of poetry"—and from then on the rhetorician is almost ignored.

The first half of the book seems at a glance to suffer from uncertain organization, with some repetitions and with frequent recurrence to Aristotle in the midst of historical treatment of the material. But the author has fortunately prefaced his study with a detailed outline of the contents which makes clear the orderly processes of his thought.

He first surveys the rhetoricians' analyses of ambiguity, focussing on Aristotle's classification, and shows that their attitude toward its use was one of disapproval. They thought of it in connection with argumentative discourse and considered it immoral. There follows then the study of a formidable list of types of ambiguity: homonyms and homophones, etymological equivocations and puns, ambiguities of composition and division, of pronunciation, of syntax, of punctuation and of tone. To clarify these various types, Stanford draws delightful illustrations from Greek prose as well as poetry and from Latin, French and English literature. Under ambiguity of tone he includes irony and traces briefly the development in the meaning of the word in Greek and modern times. For the purposes of this study at least, he makes a distinction between Dramatic Irony, which involves a contradiction of the real situation as known to author and audience, and Dramatic Ambiguity which involves a sinister double entendre.

The second section of the book, *The Practice of the Poets*, contains, as one might expect, more interesting and more original material than the section on theory. Separate chapters deal with uses of ambiguity in Homer, Didactic Poetry and Oracles, Pindar, the Agamemnon, the Oedipus Tyrannus and the Bacchae.

The most interesting single chapter in the book is that dealing with the Agamemnon. Everywhere Mr. Stanford finds phrases which "speak to those who understand." Under his analysis, Clytemnestra's bold protestations of faithfulness (lines 606 to 614) become a masterpiece of double meaning. Her phrase *γυναῖκα πιστήν δ' ἐν δόμοις εἶροι* could with a slight monotone of the accent become *γυναῖκ' ἀπίστην*. The reference to herself as *δοράτων κύνα* carries with it an innuendo of shamelessness. The next line *ἐσθλὴν ἐκείνην πολεμίαν τοῖς δὲ δόμοις* could be spoken with a glance toward the palace, which would make the demonstrative refer to Aegisthus and class Agamemnon among the *δυσφρονες*. And when Clytemnestra boasts that she

knows no more of guilty intercourse with other men than of *χαλκοῦ βαφάς*, these words may mean either the tempering of bronze or the dipping in blood of a bronze sword (cf. Choeph. 1011 *φᾶρος τόδ' ὡς ἐβαψεν Αἰγίσθων ξίφος*). This interpretation of the speech lends new meaning to her concluding words, "Such is my boast, filled with truth and not disgraceful for a noble woman to utter." "If this were the only speech," Stanford rightly says, "in which the Queen seems to use equivocal language in this play we might dismiss the interpretations offered above as fanciful. But in the light of what has gone before and of what follows it must be accepted as a calculated feature of her dramatization."

The analysis of the Cassandra scene contains much that is of interest, but I can see no reason for the author's theory that "the whole imaginative atmosphere owes its inspiration to the scene of Theoclymenus' vision in the Odyssey." There is an affinity of horror, to be sure, but hardly a tangible debt to Homer. Similarly I should question the suggestion that lines 1135-6 in the Bacchae

*πᾶσα δ' ἡματομένη*

*χέρας διασφαίριζε σάρκα Περθέως*

would conjure up, for ghastly contrast, a picture of Nausicaa and her handmaidens playing ball.

In the chapter on the Oedipus Tyrannus, I think the author falls into the common error of generalizing on the art of Sophocles from this one play. "The predilection" which he observes in him "for making his characters use unconscious rather than deliberate ambiguities" is inherent in the theme of the Oedipus, a play of gradual discovery and revelation. They are not, as Stanford says, "superimposed quite artificially by the author." On the other hand, a play of intrigue which involves a plot and a plotter—the Agamemnon or the Electra—gives natural opportunity for deliberate ambiguity. And there is no passage in all Greek literature which uses deliberate ambiguity with more dramatic effect than the closing scene of the Electra.

But though one might have slight objections and criticisms to offer in regard to individual points in the arguments, this is on the whole a delightful book, written in a vigorous style and revealing wide learning, originality and a sense of humor. Occasionally the author yields to the temptation to use a phrase that is merely clever, e.g., "In fact the poet believes that there is a deeper resemblance between monosemantism and monotony than their first syllable."

The study of ambiguity is to be recommended not only to classical scholars, who will find profit and delight in its perusal, but also to the student of general semantics—if he can surmount or circumvent the frequent Greek quotations.

BARBARA P. MCCARTHY

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# ABSTRACTS OF ARTICLES

This department is conducted by Dr. Norman T. Pratt, Jr., of Princeton University, Princeton, New Jersey. Correspondence concerning abstracts may be addressed to him.

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## ANCIENT AUTHORS

**Homer.** REINHOLD STAHLCKER. *Martin Crusius, der erste deutsche Verfasser eines Kommentars zum gesamten Homer.* Learned and popular professor of Greek and Latin at Tübingen 1559-1607. Though apparently only his commentary to Iliad I was published, his voluminous diaries reveal that he wrote down a complete commentary to the Iliad, Odyssey, Batrachomyomachia, and the so-called Homeric Hymns and Epigrams. The manuscript could not be located by the author. In a note Wilhelm Schmid adds that the catalogue of the Tübingen university library records a published commentary to Iliad 3 as its property, but that it cannot be found.

PhW 59 (1939) 1196-208

(Plumpe)

**Lucilius.** ETTORE BOLISANI. *Di una pretesa polemica contro Accio in Lucilio.* The so-called polemic of Lucilius against Accius was not real, perhaps not even literary. It should be considered simply as a more or less poignant insectatio directed not only against the contemporary tragedians, but against Euripides as well. He blamed them for their defects and for their medium, to which he had a strong aversion. On the other hand he displayed a real sympathy for comedy, so like satire in its simple and realistic use of the sermo cotidianus, which he considered a true mirror of daily life. As a result he often composed whole passages of dialogue in a relatively burlesque fashion and imitated a few verses of Plautus and Terence with serious intent.

RFIC 17 (1939) 225-37

(Latimer)

## ART. ARCHAEOLOGY

**CAPRINO, CATIA.** *Il prodigio della Scrofa di Laurento ne l'Ara dei Lari del Vaticano.* Although the "Altar of Lares" has been studied many times, the portent of the white sow portrayed on one side has received only incidental attention. Of the two human figures there represented, the one with the staff is Aeneas. The second figure, holding a roll, is masculine, not feminine, and has never been identified correctly. The roll is undoubtedly the key to the proper identification, which must await further investigation.

RFIC 17 (1939) 164-70

(Latimer)

**DINSMOOR, WILLIAM BELL.** *The Temple of Ares at Athens.* A Doric temple with thirteen columns on the flanks and six on the fronts, designed by the architect of the "Theseum," built apparently between 440 and 436 B.C., on a site not far from the Anakeion, which formed the centre for military assemblies. Demolished and rebuilt between 15 and 10 B.C. in its present position, in the N. W. corner of the agora. Destroyed at the time of the invasion of Dörpfeld who supports the view that the temple of Ares must have been in the region of the Areopagus. III.

Hesperia 9 (1940) 1-52

(Durham)

**RICHTER, GISELA M. A.** *Newly-Acquired Athenian Vases.* The Metropolitan Museum of Art acquired in 1938 and 1939 five Attic vases: a b.-f. lekythos showing a combat of a centaur and a Greek; an r.-f. kylix on which Eros welcomes the newly born Aphrodite; a

small ram's head rhyton; a fragment of a r.-f. battle loutrophoros; a r.-f. squat lekythos showing a Greek and an Amazon, possibly Achilles and Penthesilea; and one South Italian vase, of Gnathian ware.

BMM 35 (1940) 36-40

(J.J.)

## LINGUISTICS. GRAMMAR. METRICS

**ALESSIO, GIOVANNI.** *Imprestiti, calchi e rifacimenti latini dal greco.* Twenty-three instances of loan-elements from Greek to Latin.

RFIC 17 (1939) 145-63

(Latimer)

**PASQUALI, P. S.** *Dell'alternanza pre i.-e. \*KAL (L)A/\*KAR(R)A.* In Studi Etruschi 9 and 10 (Florence, 1935-6) G. Alessio has published a study on an isolated root-word of the Indo-European substratum — \*KAR(R)A/\*GAR(R)A. But is it wholly isolated? It should rather have been termed a "filone" (thread), for it should be recalled that \*KAR(R)A is related to \*KAL(L)A as \*MAR(R)A is to \*MAL(L)A and \*TAR(R)A to \*TAL(L)A.

PhW 59 (1939) 813-6

(Plumpe)

## LITERARY HISTORY. CRITICISM

**GUILLEMEN, A.** *La poésie lyrique vue par les latins.* From statements in the works of the chief Roman lyric (and elegiac) poets G. explains the self-imposed limitations of this genre over against epic, tragic and didactic poetry, and the positive character of the Roman lyric genre.

LEC 8 (1939) 336-50

(Snyder)

**HERRMANN, LÉON.** *La date du roman de Ninus.* H. gives his reasons for assigning the romance of Ninus to the second half of the first century A.D. He considers it a work of propaganda in defense of Nero, whom he would equate with the hero Ninus.

CE 14 (1939) 373-5

(Husselman)

**PUNTONI, ALBERTO.** *Del poeta epico Macro compagno di viaggio di Ovidio.* The full name of the epic poet and companion of Ovid was Pompeius Macer. He composed two epic poems in Latin; there are extant two epigrams and a fragment of a tragedy in Greek. A nephew of Pompey's intimate friend, Theophanes, he was probably born in Mitylene. His father was at one time Governor of Asia. Because of his fame as a writer and grammarian, Augustus appointed him supervisor of libraries. In the early years of Tiberius' reign he was among the close associates of that Emperor. His son was praetor in 15 A.D. In 33, on the pretext that his family had formerly had strong republican tendencies, he and his son were condemned by Tiberius, and Macer met death by his own hands in true Stoic fashion.

RFIC 17 (1939) 238-46

(Latimer)

**STONE, DARWELL.** *The Lexicon of Patristic Greek.* A brief paper on the origin, purpose, and progress of the Lexicon of Patristic Greek.

CIP 5 453-8

(Husselman)

## PHILOSOPHY. RELIGION. SCIENCE

**KURFESS, ALFONS.** *Ein ungelöstes Zahlenrätsel bei Or. Sib. I, 141/5.* In a discussion of Oracula Sibyllina 8.65-6 Holzinger regrets that the textual condition of O. S. 1.141-5 makes it impossible to decipher a name for God evidently present in a numerical riddle. He has overlooked that Mras has discovered the solution in a more detailed theosophy offered by Ottoboniensis gr. 378 (= λ): (2 x 200) + (3 x 13) + (3 x 7) = 1660, the sum of the letters in μονογενὴς υἱὸς θεοῦ.

PhW 59 (1939) 1071-2

(Plumpe)

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